



Handwritten musical notation on five staves, with lyrics written below each staff. The notation is in a cursive style, and the lyrics are in a Gothic script. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The fifth staff begins with a treble clef. The lyrics are written in a Gothic script, and the notation is in a cursive style.



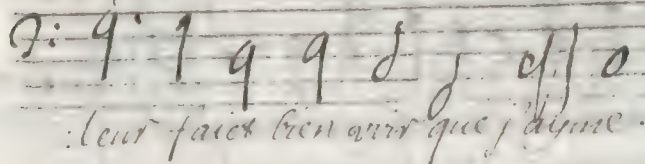
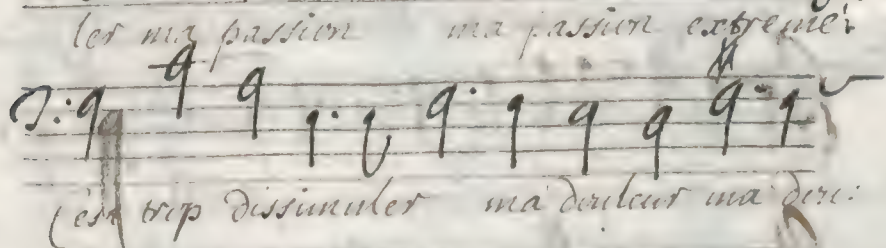
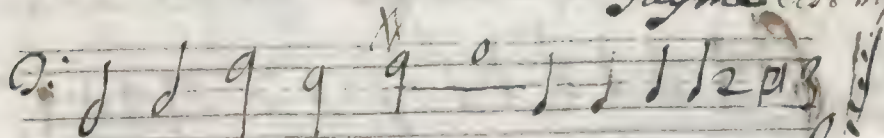
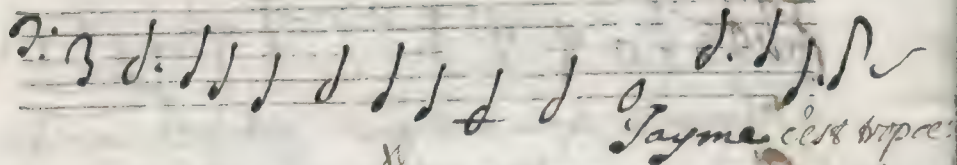


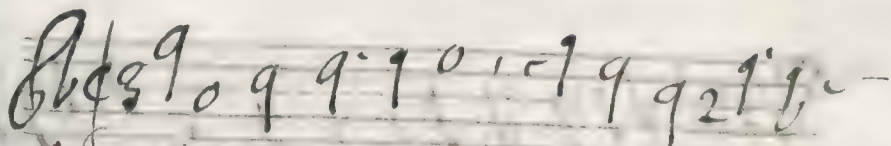
N<sup>o</sup> 1.

*J'ayme* cest trop celer ma passi:  
 on ma passion exoreme  
 Cest trop dissimuler ma douleur ma dori:  
 leur faict bien voir que j'ayme

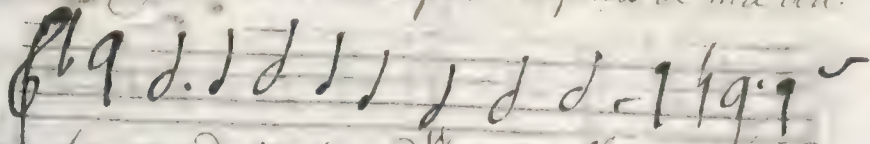
J'ayme de si beaux yeux  
 quil n'en est point de mesure  
 et je crois que les Dieux  
 Seroient la beauté que j'ayme.



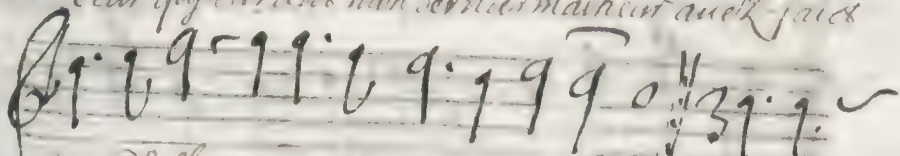




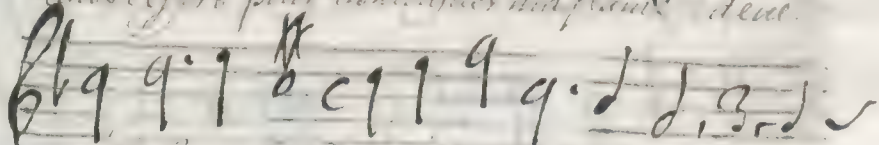
Sanglots larmes sursurs enfants de ma mère



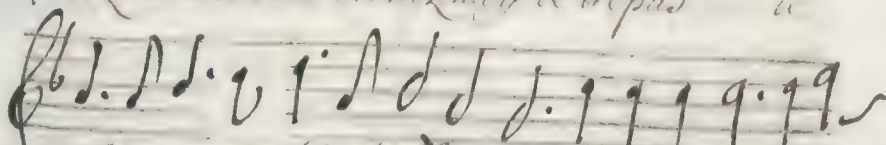
leur qu'il faut mon dernier malheur avec j'ai



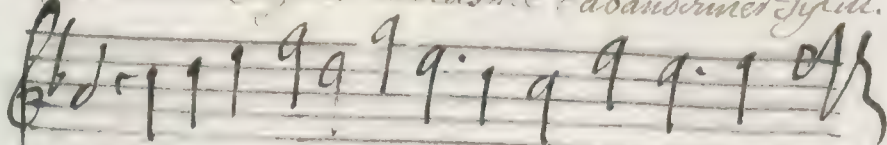
tant de pleurs pour bien dire mon plaisir de



et l'inhumaine de ma mère le tressas

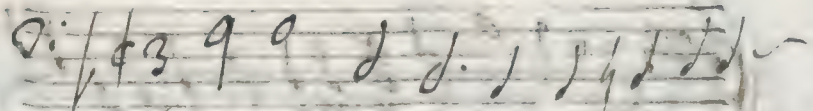


ne saurais souffrir le blâme d'abandonner celui

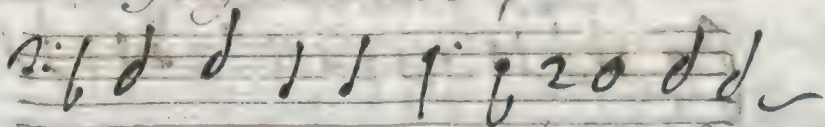


de d'abandonner celui et de ne mourir pas.

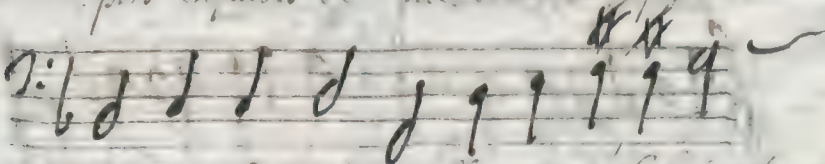




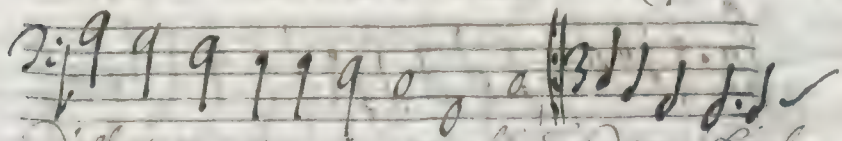
J'anglois larmes soupire larmes lre:



pires enfants de ma douleur qy de:



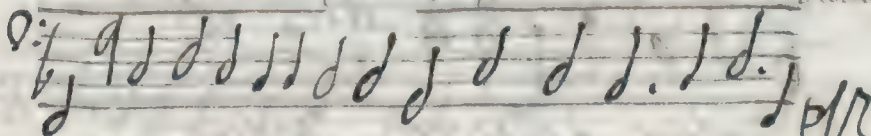
vant mon dernier malheur avec j'ai et lant



disfort pour braver ma fortune de ce malheur:



maux de mes malheurs je ne saurais souffrir le plaisir  
d'aimer



ne l'ai abandonné, j'ai et de ce malheur pas

Toutin qy me conduis dans un autre lieu

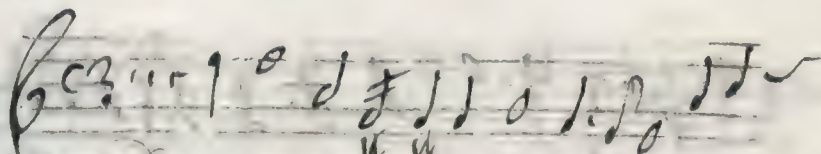
hélas tu me prives du bien

et je suis à la mort si je suis, l'homme

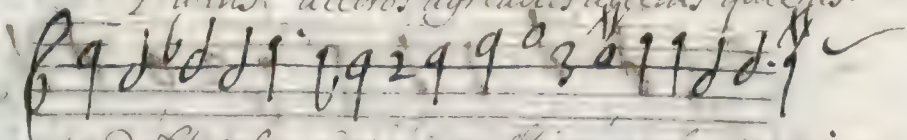
qui de ce malheur je ne suis pas, l'homme

je le crains avec de ma larmes

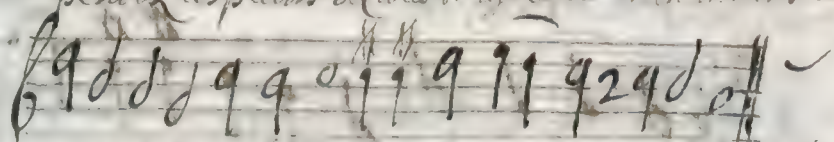
peux tu me voler le bien sans me faire mourir



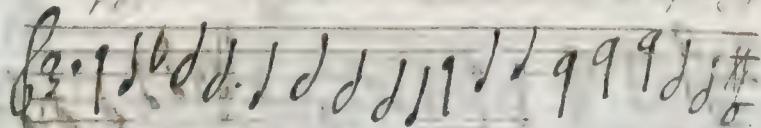
Divins accords agréables accents qui sus-



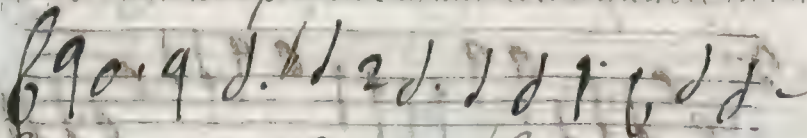
pendent les pleurs d'aise d'effroi et d'extase ins-



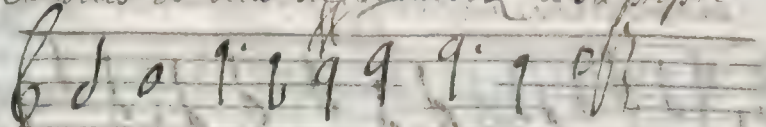
cents qui charment les sens et les âmes en pleurs



Le bon aimable pouvoir surmonte les maux malheur



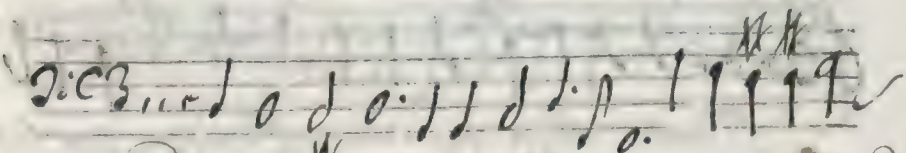
Et vous et vous la vainquez à sa propre



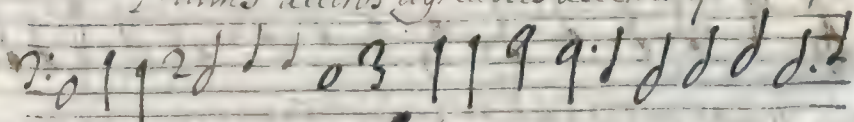
Dardeur à sa propre Dardeur

Les sens charmants font goûter les transports  
 que prodait dans les cœurs l'Angelique harmonie  
 tout cède à vos efforts  
 vous vainquez l'orgueil du cœur la violence l'envie  
 précieuses vices deux vices des humains  
 quels maux en vous craint ne font ni adieux

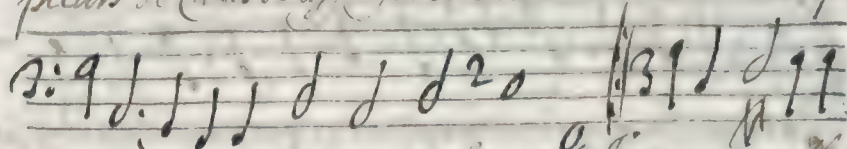




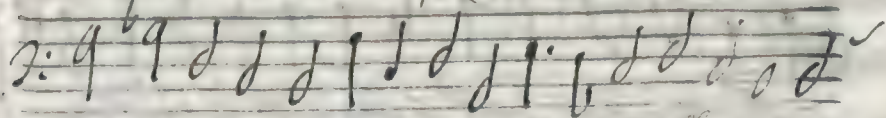
Quins accords agreables accents qui suspendent les



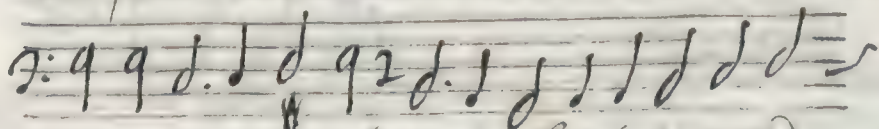
pleurs de Caliste affligée Enchanteurs innocents qui charge



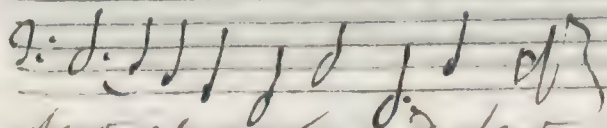
ennuis, ne son ame est pléniée. Sirec aimable pri



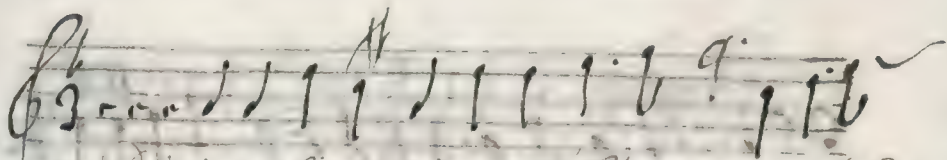
noir pourrir. Surmorte. Surmorte. En malheur En malheur



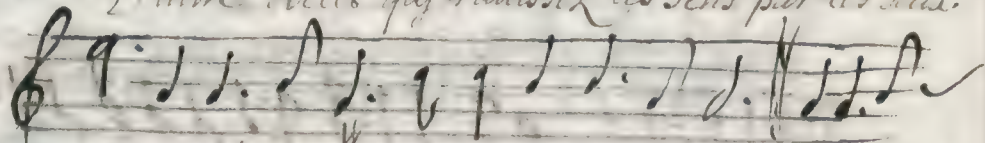
vous et vous et vous l'araisse à sa propre dou



leur a sa propre douleur



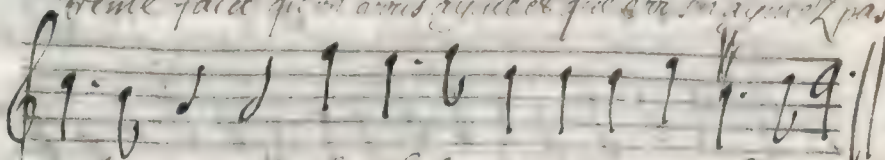
Divine objets qui ravissent les sens par les durs.



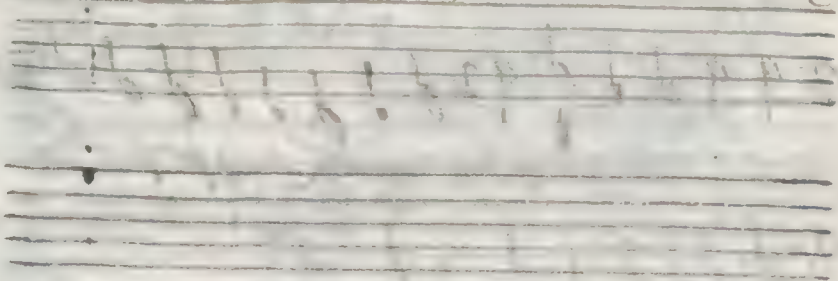
traits et les attraits de ses charmes puissants et malins.



trême faide qu'on aime qu'on ne peut que s'en rendre pas. (He

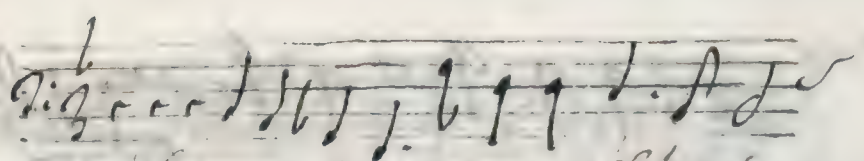


re. Amaraudie. Quel charme et quel sans appas.

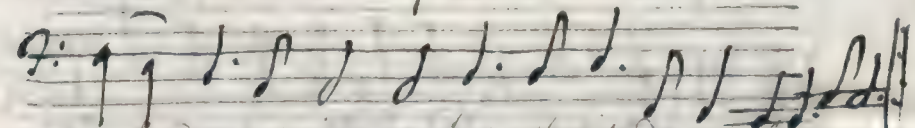


Jamais amant n'eut tant d'amour que moi  
 Je veux mourir  
 ou tout souffrir  
 J'ai tant de bien de mal  
 J'ai mal extrême etc.





Un bien chet qui ravisse les Sens



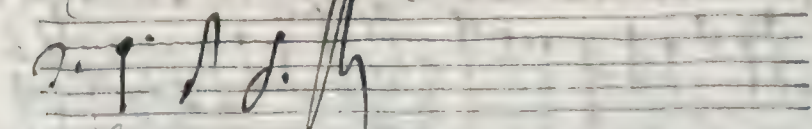
par les doux traits et les attraits de ces charmes puissants



In mal extreme fait qu'on aius ayue et que aius d'ayue pas

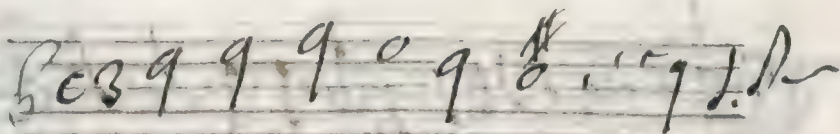


Cher Amour que soyez changeante au sein



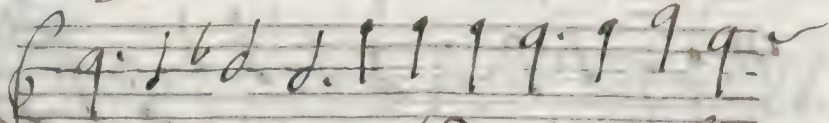
Sans apas

Les Amours vels nous ont donne le juit  
pour les beuir  
ou nous puit  
Si nous mangions d'Amour  
In mal extreme &c

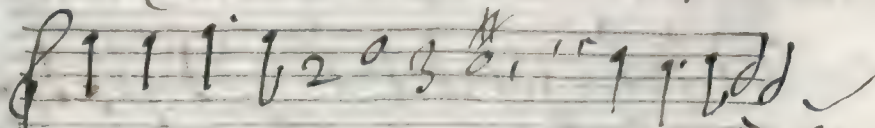


Dure necessite'

d'abandon:

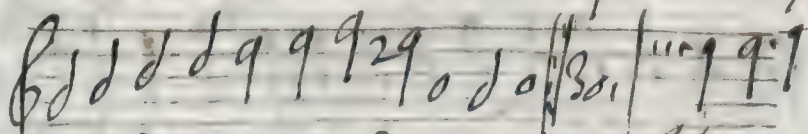
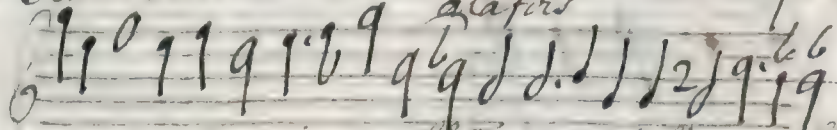


:ner Caliste en le deuir me force

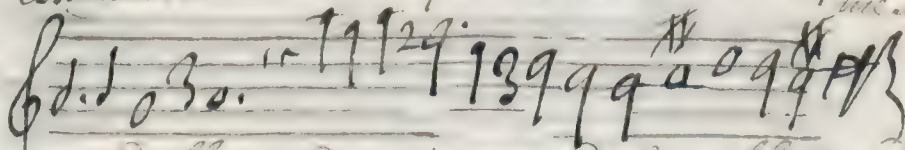


mon amour resiste

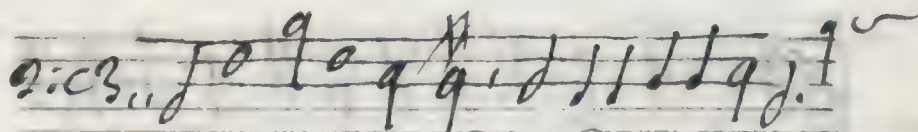
que tu me fais

Sentir de tourments de tourments <sup>à la fois</sup> Alors qu'en

essayer de détruire ma flamme tu es bien une flatter en

nant du blasme dont je me rends coupable en coquet  
à la fois

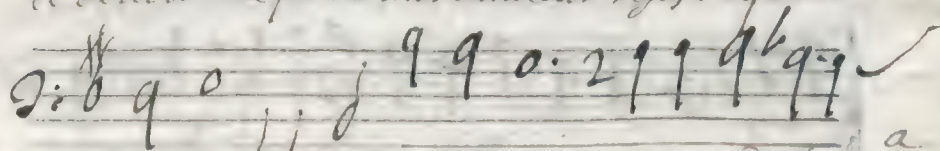




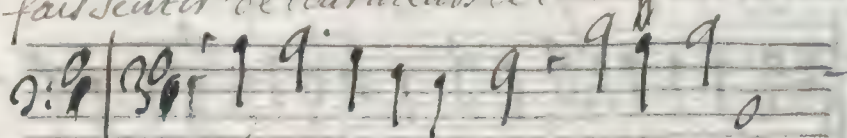
Pare nécessité Salaudement Caliste en



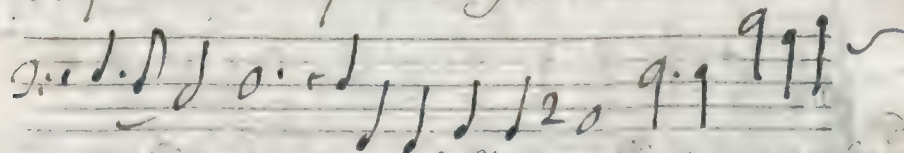
le de voir me force un air au regret que tu me



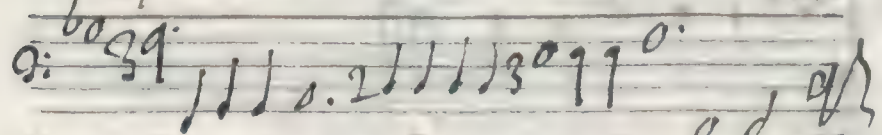
fais sentir de tourments de tourments de tourments



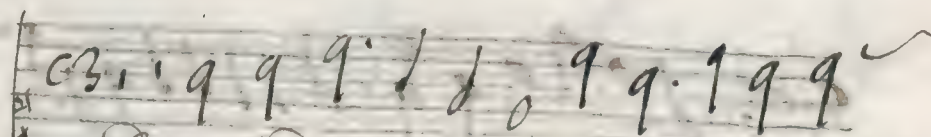
la fois alors qu'en essayant de détruire



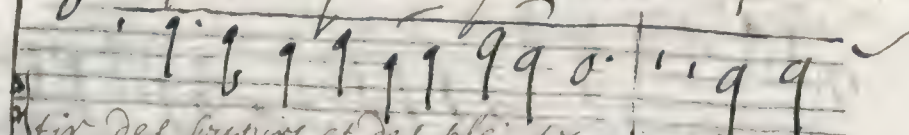
par flamme tu crès bien me flatter en que l'air



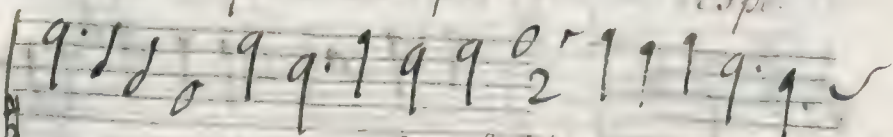
blasme dont je me vends je me vends en païe en  
cedant et loir



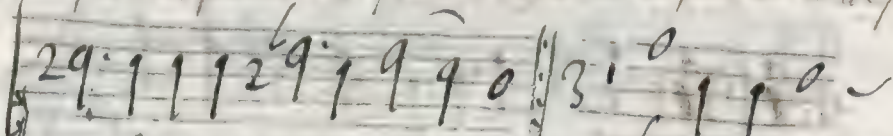
Du profond de mon coeur amour a fait ser.



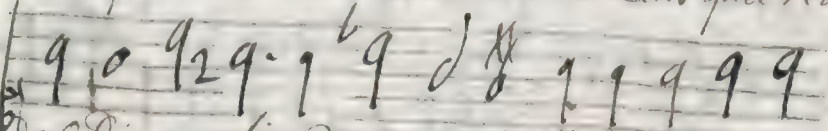
Atir des soupirs et des pleintes



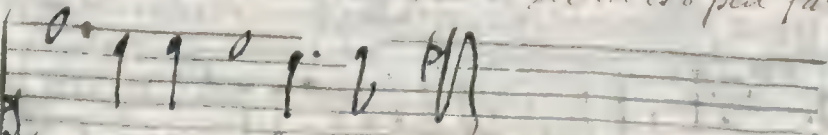
Mais parmy pleurs mes flammes allentées et par un mal pro



Seut faire mourir mes oreilles Mais quel reme



De O Dieux au lieu de me querir Il en est peu fal

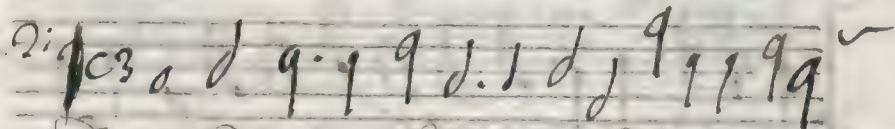


Mais quil ne m'ait fait mourir

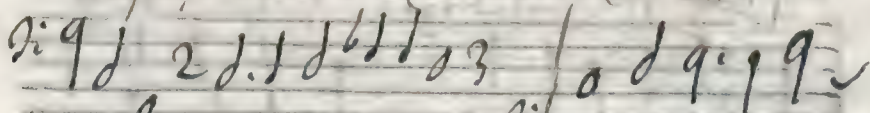
Les malices des ennemis qui me font soupirer  
saut il pas que je cede

Exhortant ma raison a ne rien desirer  
pour le soulagement du mal qui me possede  
Et de remède en fin au lieu de me querir  
aussi tost que le mal me peut faire mourir

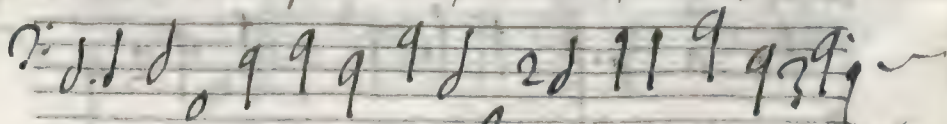




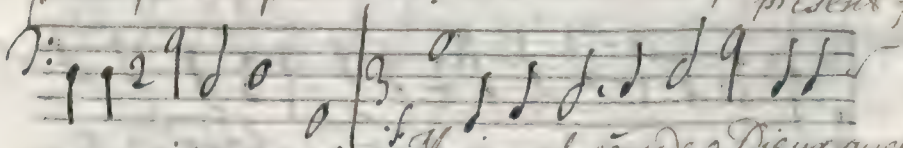
Du profond de mon cœur de mon cœur, amour amour a



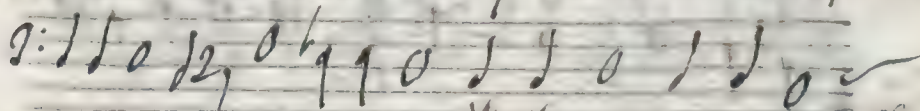
faict seoir des sursors et des pleurs esperant par mes



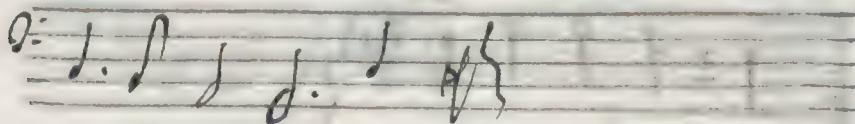
pleurs par mes pleurs mes flâmes alecter et par l'in mal  
present fai



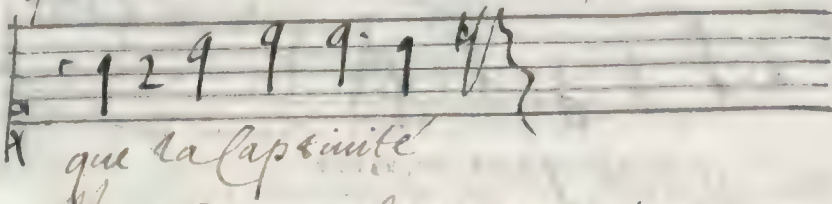
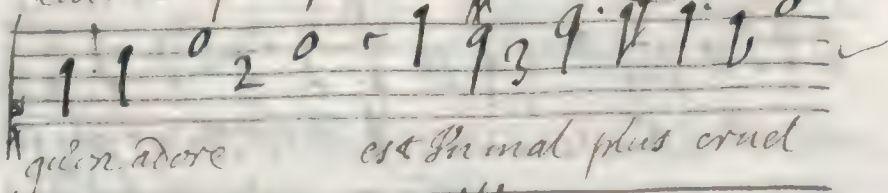
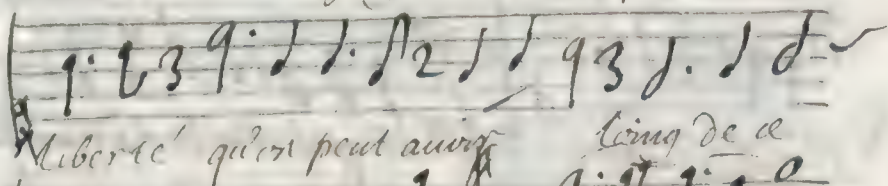
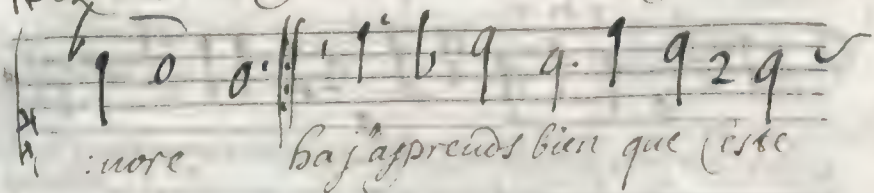
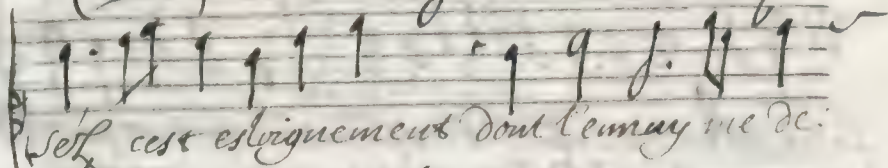
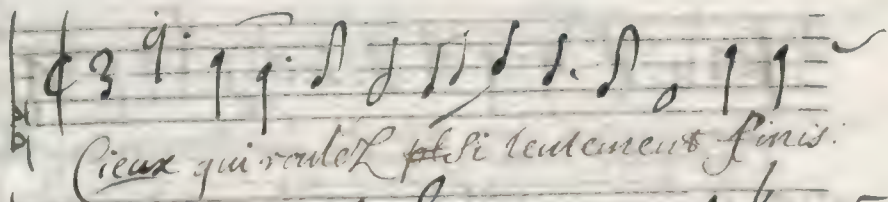
re mourir mes oreintes Mais quel remède o Dieux quel re



mède o Dieux au lieu d'en me Hecter l'air est peu fallou

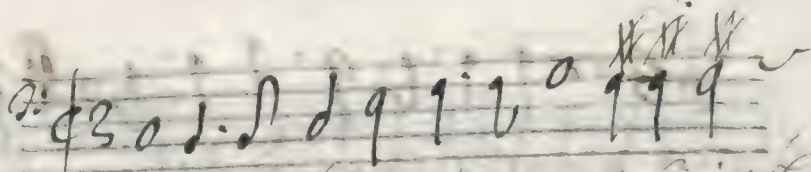


quil ne mait faict mourir

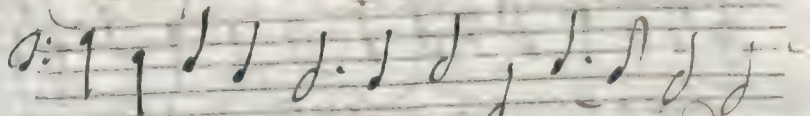


ne se fait que soupire  
 et mes yeux ne font que pleurer  
 l'exil qui dure encore  
 ha j'apprends bien &c

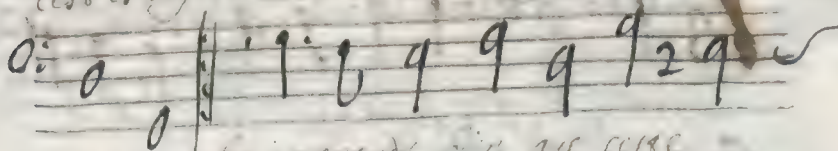




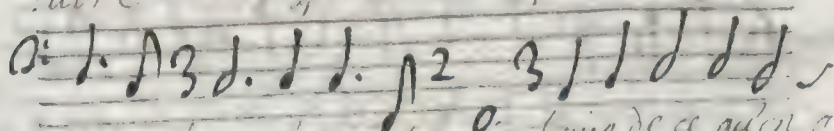
ceux qui veulent plus lentement finir



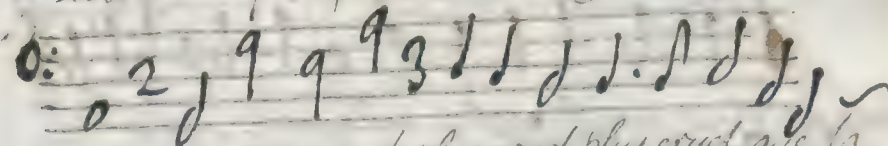
cest assignement dans l'annu me Dec



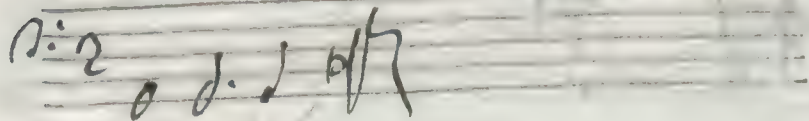
more. hajagorod. din que cose



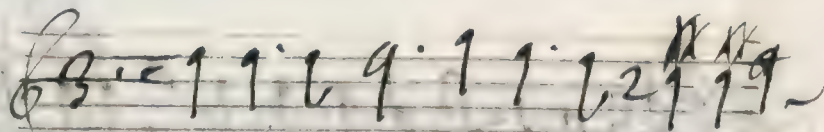
Liberte' qu'on peut avoir. C'est de ce qu'on a



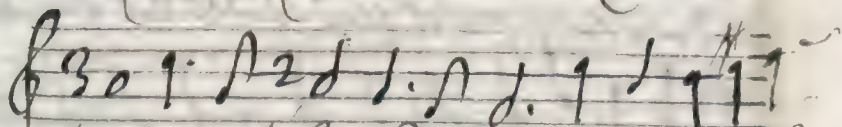
dece est un mal plus cruel plus cruel que la



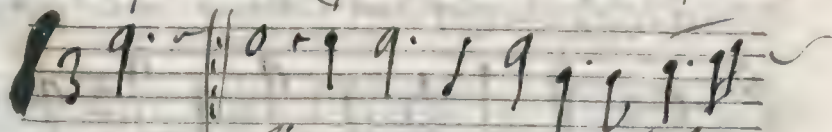
Apr. 11th



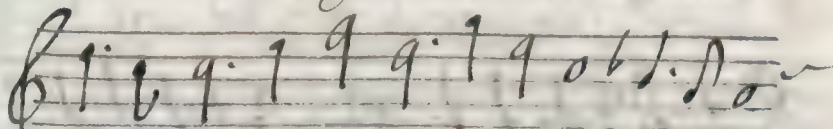
consolés vous vaindez moi tel:



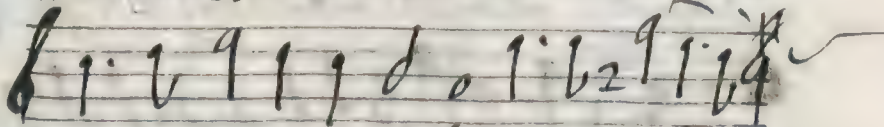
les qui vaudrez posséder tout l'empire de



meurt Vos yeux ont été abîmés.



à la fin. L'un the. L'autre de la part.



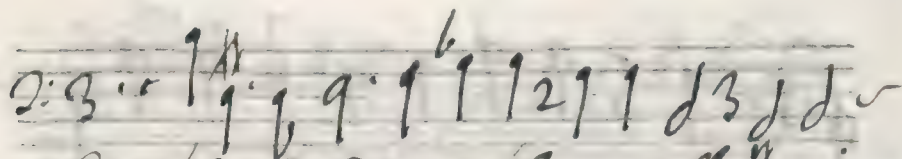
vous serez les plus belles sans doute la



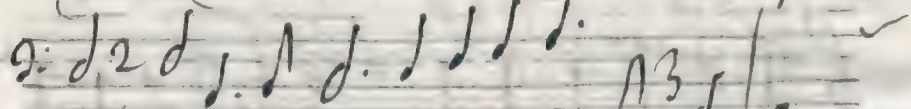
plus belles

Vous avez aimé qui ne se peut plus  
les servir pour le mal. G. q. d. a. l'œuvre  
Vos yeux sont vides

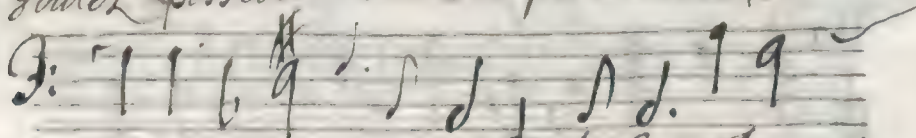




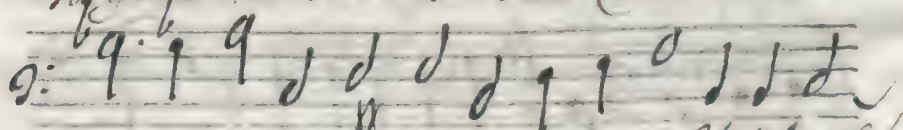
Contraire vous diuinité mortelle qui



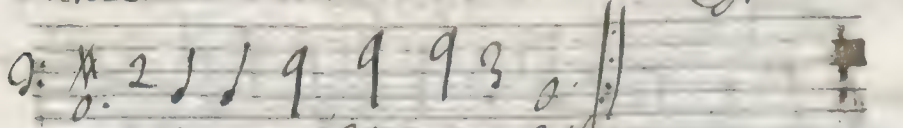
Pouvez posséder de l'empire d'Amour



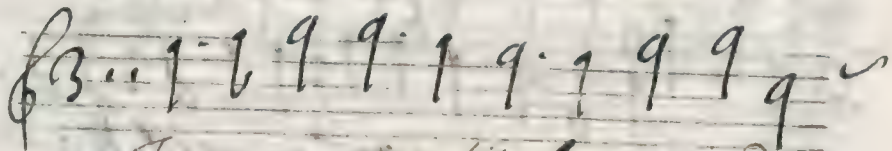
Pour ceux ont esté absolus de la Croix d'Amour



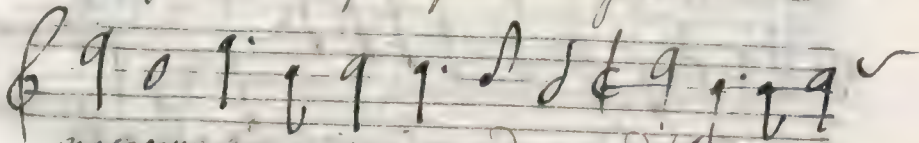
de l'Amour va attirer sous l'œil plus bel



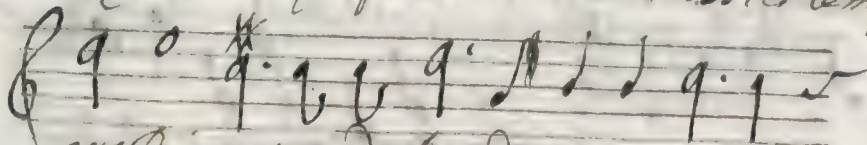
des sous l'œil plus belles.



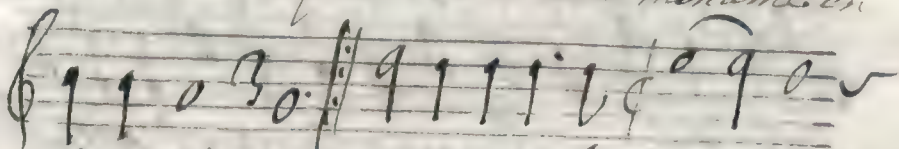
Je ne crains point plus le pouvoir de



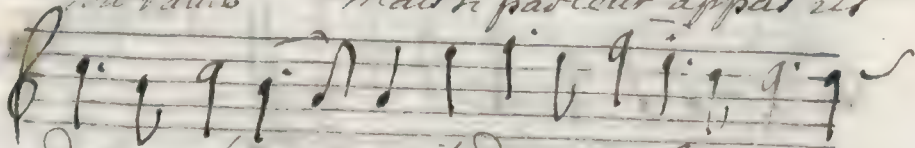
vos yeux en quel pûissent du monde l'osier l'empire



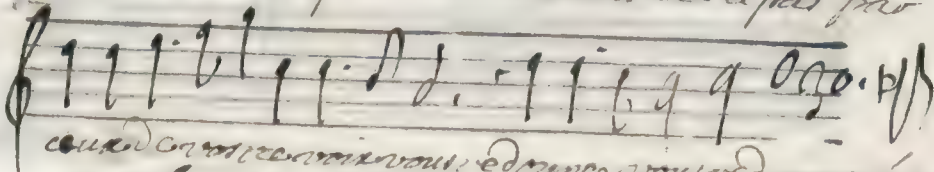
aux Dieux et que de leur douceur mon ame en



est vraie mais si par leur appas ils



donnent le repas ils donnent le repas par

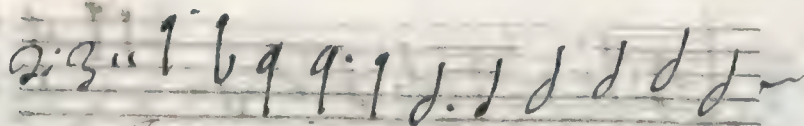


ceux de vous en vain, edonner vous edonner la vie

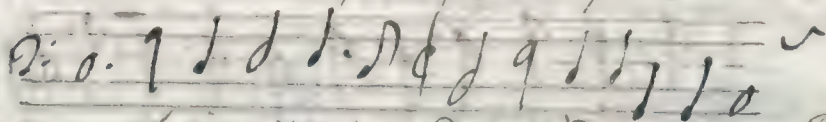
les flammes et les fers ont les moindres tour <sup>mais</sup>  
 que sous la tyrannie, esproient tous amans  
 et toujours de la mort leur conquête est finie.

Mais





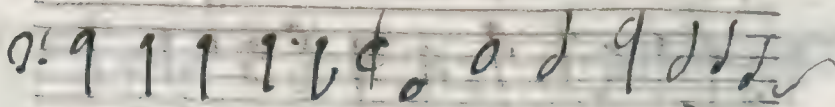
Ces certains point pûtes le pouvoir de. vos



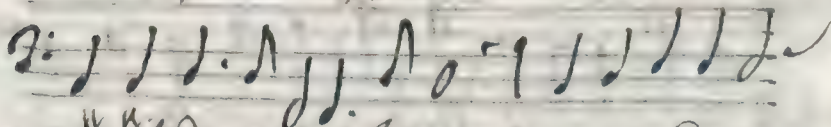
quels-uns qui pûtes en du men d'heres le pûtes. Plein



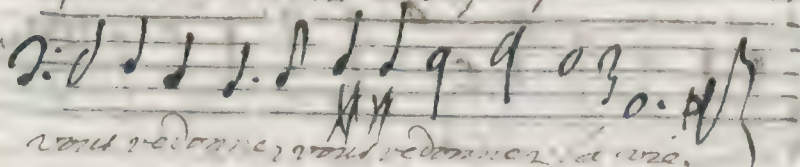
et que de leur douces monances fait rauc



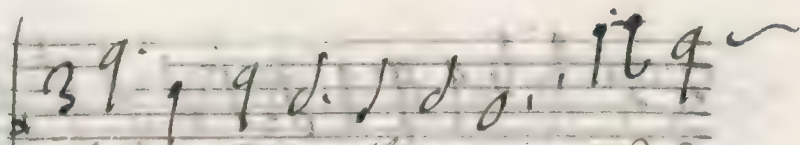
Mais si par leur appas ils donnent le. re.



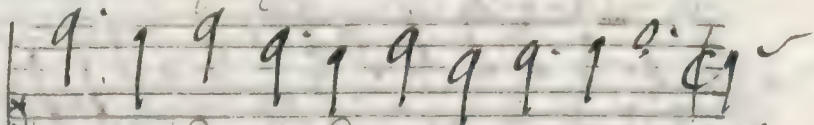
par le d'ont le. repas par le d'ont le. repas



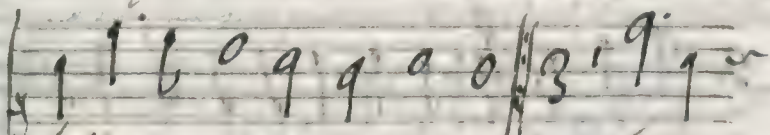
vous redonne, vous redonne. d. vie.



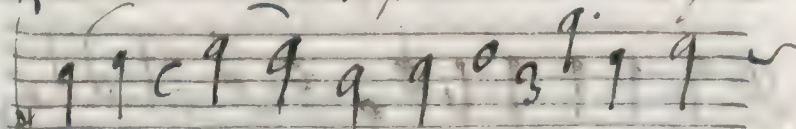
Proces que d'aimables objets que de deus



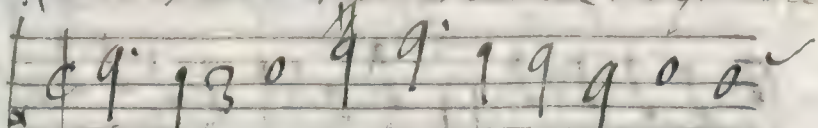
cor que d'aimables charmes de vrais la



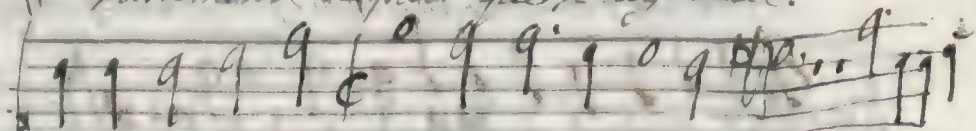
belles narrantes et prouvent la que.



A mes sens sont charmés he. que. rien



entièrement depuis que de la vue.



A tous autres objets mes vœux se font élever

et loquent de la cour

vous brillez les beautés

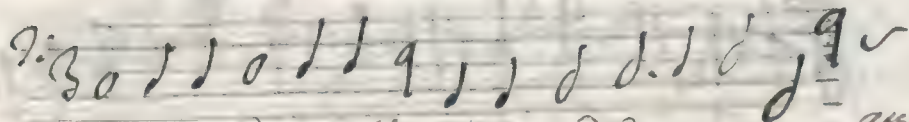
se font vequer la nous

de de. la que. la vue. la gloire.

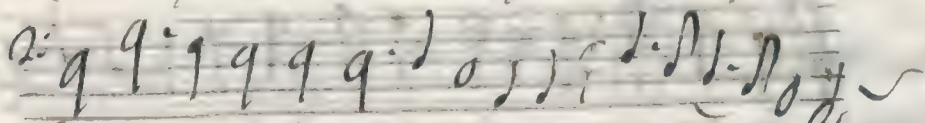
et l'on voit les vœux

et l'on voit les vœux et l'on voit les vœux

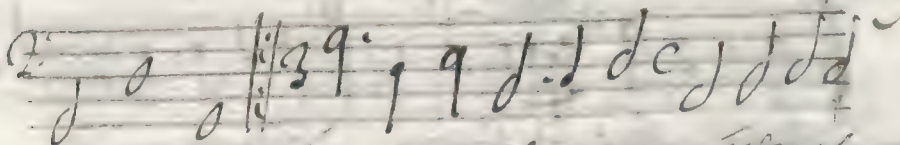




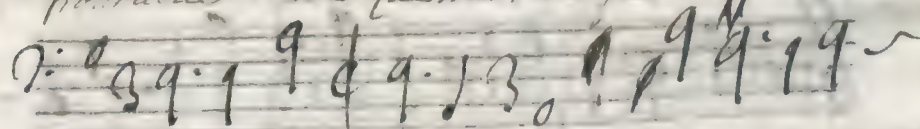
Jeux que j'ai mal savaient que de l'incertitude que d'amour a



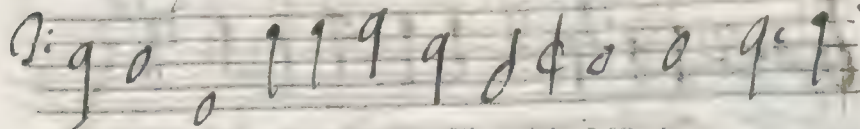
l'amour des charmes et des maux la seule amant de es



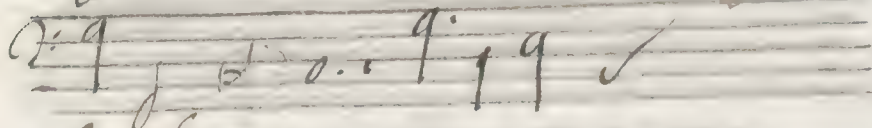
pourvue ha que me font que me font font ch



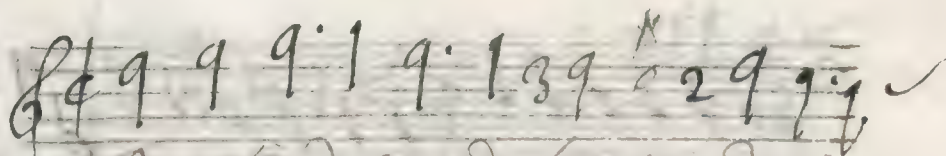
me et que l'en l'entendement des puits que l'ég



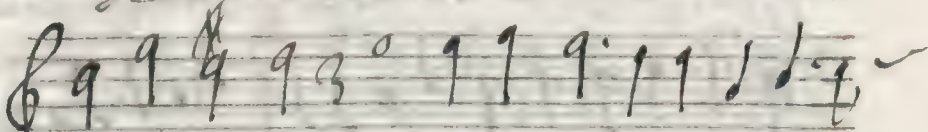
la venue a tous autres objets mes vaines te



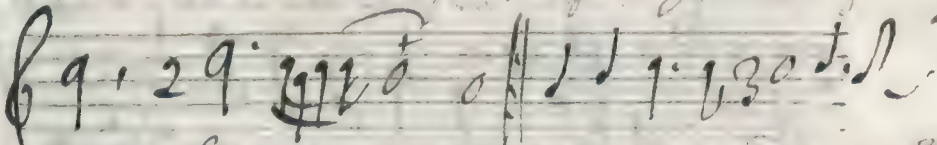
l'entendement



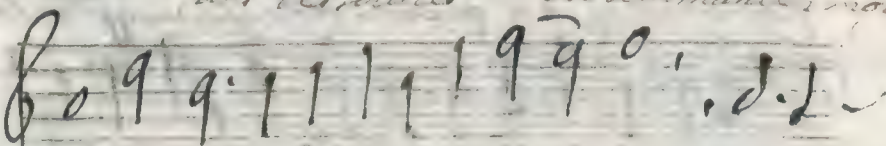
Qu'on dit de tant de beauté adouci



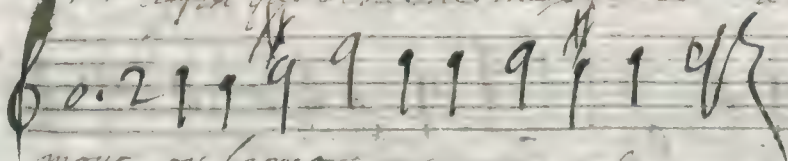
Et la cruauté qui ne fait que faire



me sans ressource on commence à mourir



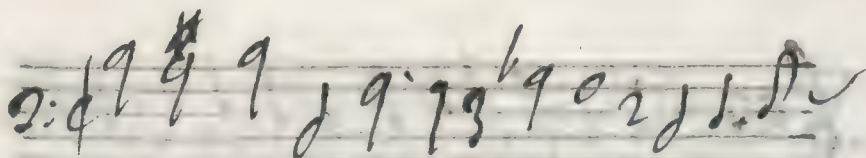
et si qu'on ne meurt pas



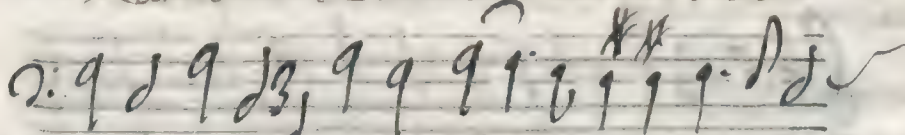
meurt on la mort ne meurt pas

car aime. fidèlement  
 Et si d'abord cy d'alle. non  
 voyez si vous avez ouï  
 le me. prout ou rendre. honte  
 arbitre de mort ou de vie  
 prout. on arret. faut. ar. me. vout

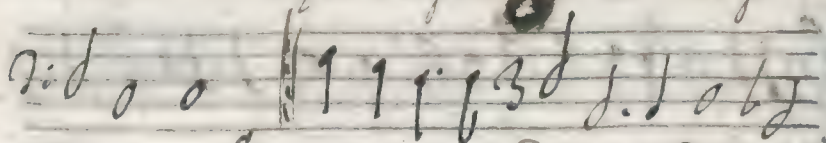




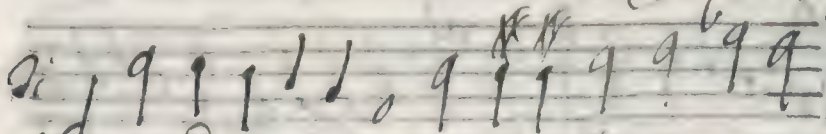
*Parce qu'il de tant de beaulte a donu*



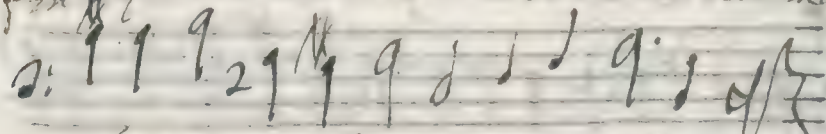
*ser la vnaue qui me fait gémir me fait gémir*



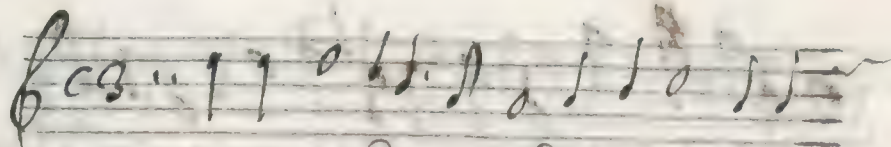
*tant ressource ou commander moy de mourir et*



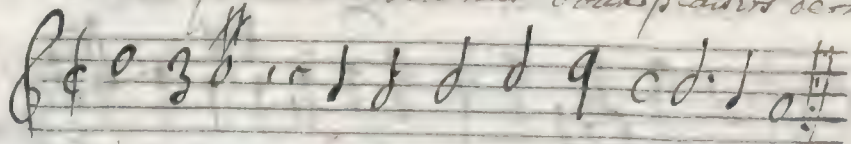
*que d'une meisme source ou l'amour ou la mort*



*ou l'amour ou la mort me meisme se courir*

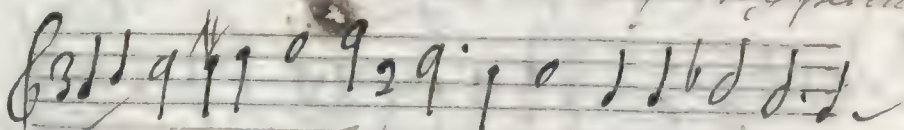


quelques vous de nous deux p' l'avis de moi

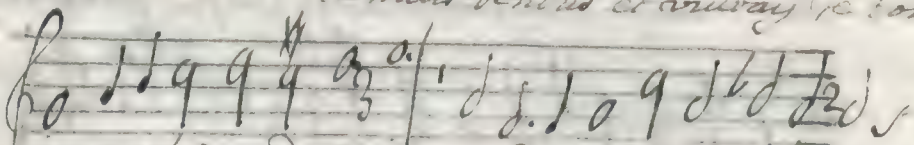


245.

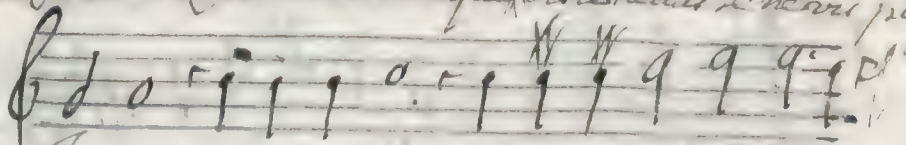
meurres, nomant qu'o l'air prestes



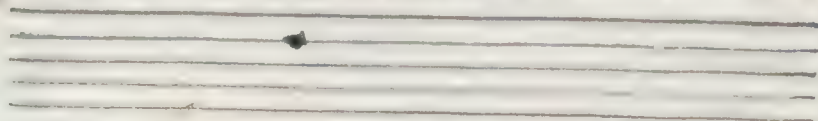
me feriez vous jamais vendre et m'away le tout



Jours étoient ne de fil ma que d'une belle de noir plus

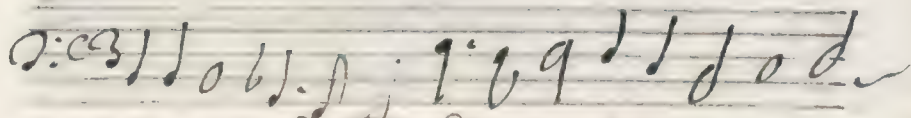


Jay est en cerc. absent en cerc. absent (est en cerc. me)

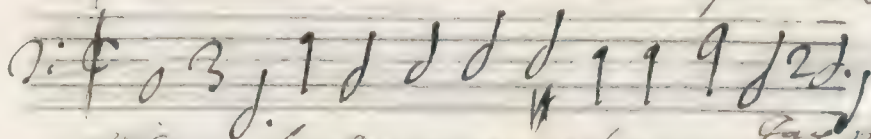


l'on te le dit en regardant un ciel nu sombre et noir  
 trouble ma sens l'honneur me suit  
 et l'amour le Jour ne me suit  
 finon qu'en ses objets souffrant a ma me me  
 hollas beaux yeux soleil de mon amour  
 revener ou te perds le Jour

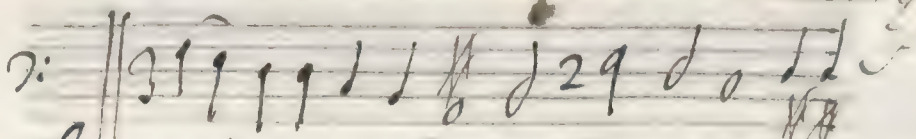




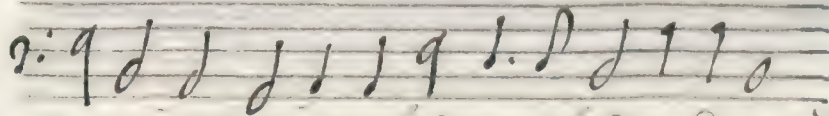
que si vous devenus devenus d'une plaisir de vous



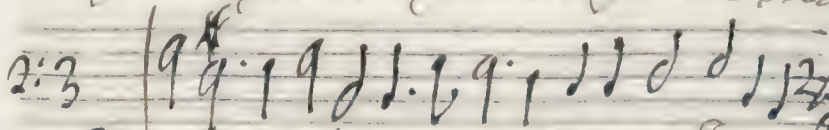
heureux moments heureux moments que



du me. l'avez vous jamais jamais rendu et si



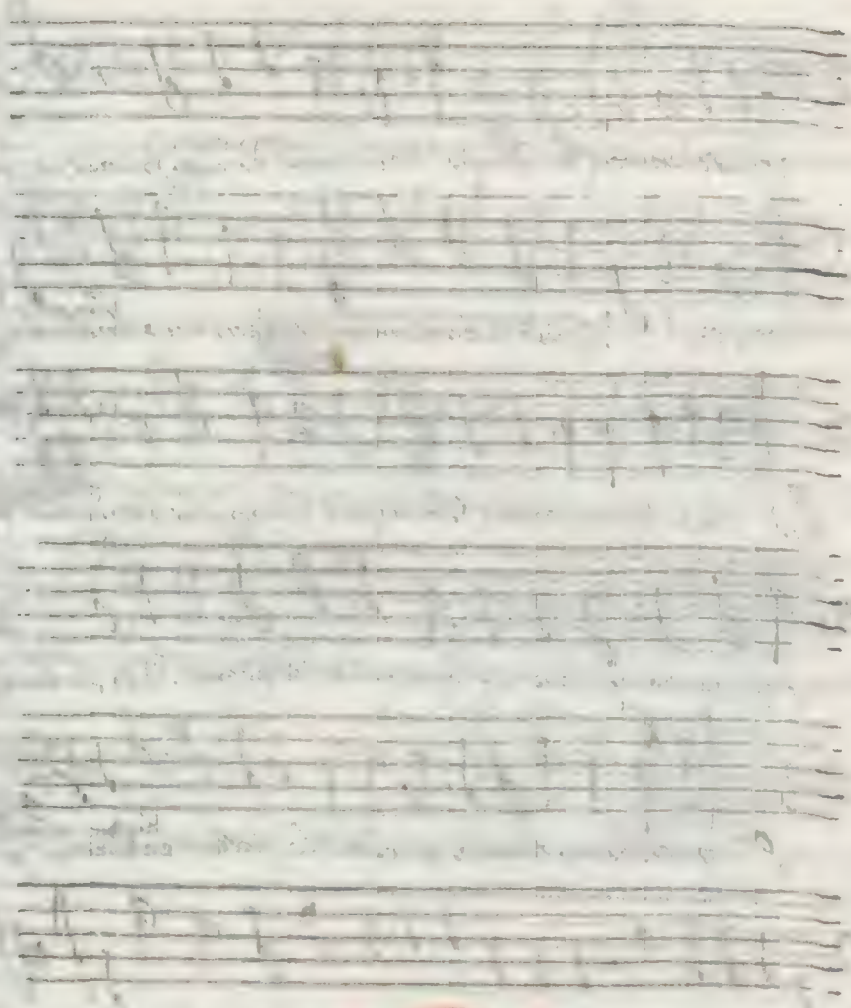
un jour ie trouvais et ligne et ligne de l'heure



e. qu'on dit holla qu'on dit holla et on ne plus



tout en se croisant en se croisant et on ne plus  
est mort





\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Handwritten text on a single line.

Handwritten text on a single line.

Handwritten text on a single line.

Handwritten text on a single line.

Handwritten text on a single line.

Handwritten text on a single line.









1. The first part of the manuscript is a list of names, each followed by a date. The names are written in a cursive hand, and the dates are in a smaller hand. The list is organized into two columns.

2. The second part of the manuscript is a list of names, each followed by a date. The names are written in a cursive hand, and the dates are in a smaller hand. The list is organized into two columns.

3. The third part of the manuscript is a list of names, each followed by a date. The names are written in a cursive hand, and the dates are in a smaller hand. The list is organized into two columns.

4. The fourth part of the manuscript is a list of names, each followed by a date. The names are written in a cursive hand, and the dates are in a smaller hand. The list is organized into two columns.

5. The fifth part of the manuscript is a list of names, each followed by a date. The names are written in a cursive hand, and the dates are in a smaller hand. The list is organized into two columns.

6. The sixth part of the manuscript is a list of names, each followed by a date. The names are written in a cursive hand, and the dates are in a smaller hand. The list is organized into two columns.

Handwritten text in a cursive script, likely a list or account. The text is written on a single line across the page.

Handwritten text in a cursive script, likely a list or account. The text is written on a single line across the page.

Handwritten text in a cursive script, likely a list or account. The text is written on a single line across the page.

Handwritten text in a cursive script, likely a list or account. The text is written on a single line across the page.

Handwritten text in a cursive script, likely a list or account. The text is written on a single line across the page.

Handwritten text in a cursive script, likely a list or account. The text is written on a single line across the page.



\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

—  
—  
—  
—  
—

—  
—  
—  
—  
—

—  
—  
—  
—  
—

—  
—  
—  
—  
—

—  
—  
—  
—  
—

—  
—  
—  
—  
—





— — — — —  
— — — — —  
— — — — —  
— — — — —

— — — — —  
— — — — —  
— — — — —  
— — — — —

— — — — —  
— — — — —  
— — — — —  
— — — — —

— — — — —  
— — — — —  
— — — — —  
— — — — —

— — — — —  
— — — — —  
— — — — —  
— — — — —

— — — — —  
— — — — —  
— — — — —  
— — — — —



1. The first part of the paper is devoted to a general  
discussion of the problem and to a review of the  
literature on the subject.

2. In the second part, the author discusses the  
results of his experiments and compares them with  
the results of other workers.

3. The third part of the paper is devoted to a  
discussion of the theoretical aspects of the problem  
and to a comparison of the experimental results with  
the theoretical predictions.

4. In the fourth part, the author discusses the  
conclusions of his work and suggests some  
further experiments to be carried out.

5. The fifth part of the paper is devoted to a  
discussion of the practical applications of the  
results of the work.

6. The sixth part of the paper is devoted to a  
discussion of the conclusions of the work and to  
a comparison of the results with the results of  
other workers.

— 7 —  
—  
—  
—

—  
—  
—  
—

—  
—  
—  
—

—  
—  
—  
—

—  
—  
—  
—

—  
—  
—  
—





1. The first part of the document is a list of names and addresses, which are arranged in two columns. The names are written in a cursive hand, and the addresses are written in a more formal, printed hand. The list is headed by the word "List" in a large, bold font.

2. The second part of the document is a list of names and addresses, which are arranged in two columns. The names are written in a cursive hand, and the addresses are written in a more formal, printed hand. The list is headed by the word "List" in a large, bold font.

3. The third part of the document is a list of names and addresses, which are arranged in two columns. The names are written in a cursive hand, and the addresses are written in a more formal, printed hand. The list is headed by the word "List" in a large, bold font.

4. The fourth part of the document is a list of names and addresses, which are arranged in two columns. The names are written in a cursive hand, and the addresses are written in a more formal, printed hand. The list is headed by the word "List" in a large, bold font.

5. The fifth part of the document is a list of names and addresses, which are arranged in two columns. The names are written in a cursive hand, and the addresses are written in a more formal, printed hand. The list is headed by the word "List" in a large, bold font.

6. The sixth part of the document is a list of names and addresses, which are arranged in two columns. The names are written in a cursive hand, and the addresses are written in a more formal, printed hand. The list is headed by the word "List" in a large, bold font.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

*[The text on this page is extremely faint and illegible. It appears to be organized into several paragraphs, with some lines possibly being headings or sub-sections. The content is too faded to transcribe accurately.]*



1. The first of these is the  
2. second of these is the  
3. third of these is the  
4. fourth of these is the

5. fifth of these is the  
6. sixth of these is the  
7. seventh of these is the  
8. eighth of these is the

9. ninth of these is the  
10. tenth of these is the  
11. eleventh of these is the  
12. twelfth of these is the

13. thirteenth of these is the  
14. fourteenth of these is the  
15. fifteenth of these is the  
16. sixteenth of these is the

17. seventeenth of these is the  
18. eighteenth of these is the  
19. nineteenth of these is the  
20. twentieth of these is the

21. twenty-first of these is the  
22. twenty-second of these is the  
23. twenty-third of these is the  
24. twenty-fourth of these is the

Handwritten text on a single staff, likely a musical score.

Handwritten text on a single staff, likely a musical score.

Handwritten text on a single staff, likely a musical score.

Handwritten text on a single staff, likely a musical score.

Handwritten text on a single staff, likely a musical score.

Handwritten text on a single staff, likely a musical score.















